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in a city like Syracuse. The entire tax budget of this year, including the year's expenses, interest on debt, etc., amounts to about \$1,600,000. If of this amount \$10,000 were devoted to the Museum of Fine Arts, the portion of this which would fall upon a man whose tax bill will be sixteen dollars will be just ten cents, the price of two car-fares, two glasses of soda water, or two poor cigars. For this munificent sum of ten cents a man residing in any part of the city will procure free admission for himself and family and visiting friends to the museum on three days a week and on all legal holidays for an entire year. How can such a man spend ten cents more profitably for himself and his children?

Seven cities of ancient Greece contested for the honor of being the birthplace of Homer. It is not at all impossible that the museum of an average American city, thus supported on the co-operative plan, may develop some genius, some Raphael, Rembrandt, Rubens, Thorwaldsen, or Palladio, who will give everlasting fame to the city, and whose masterly works of art will be of interest and concern to residents for all subsequent generations.

GEORGE F. COMFORT,  
Director Syracuse Museum of Fine Arts.

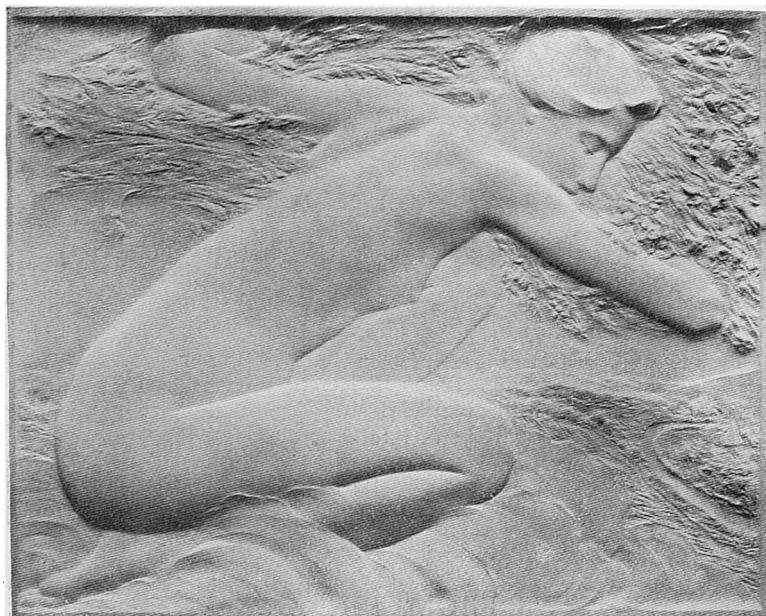


## ART NEWS FROM THE OLD WORLD

The spring exhibition of the London Sketch Club, at the Continental Gallery, was not restricted to the work of members. The walls revealed the results of rapid improvisation and also more deliberate labor and closer observation. It was a bright and attractive show. A. E. John, whose work is ordinarily seen at the New English Art Club's exhibition, had the honors at the show in the Carfax gallery. There were oils, pastels, drawings, and etchings, with a wide range of artistic effort and individual talents.

Emperor Francis Joseph recently attended the opening of the thirtieth exhibition of the Vienna Academy of Art. American art was represented by George Hitchcock, Quincy Adams, and Julius L. Stewart. Mr. Hitchcock exhibited "The Flight into Egypt" and a study of Dutch flowers. Quincy Adams's contribution was a portrait of Mme. Helene Odillon, the German actress, in the rôle of Mme. Du Barry.

At the Silversmith's Plate Exhibition, recently held at St. James's Court, London, seventy-two pieces of the silversmith's art, belonging to J. Pierpont Morgan, attracted the greatest attention. The collection was purchased from Mr. Gutmann, of Berlin, by Mr. Morgan, and contains many pieces of almost matchless beauty. Among these the most notable is probably a flask, which is also an elaborate table ornament. It shows Diana seated on a stag with three hounds

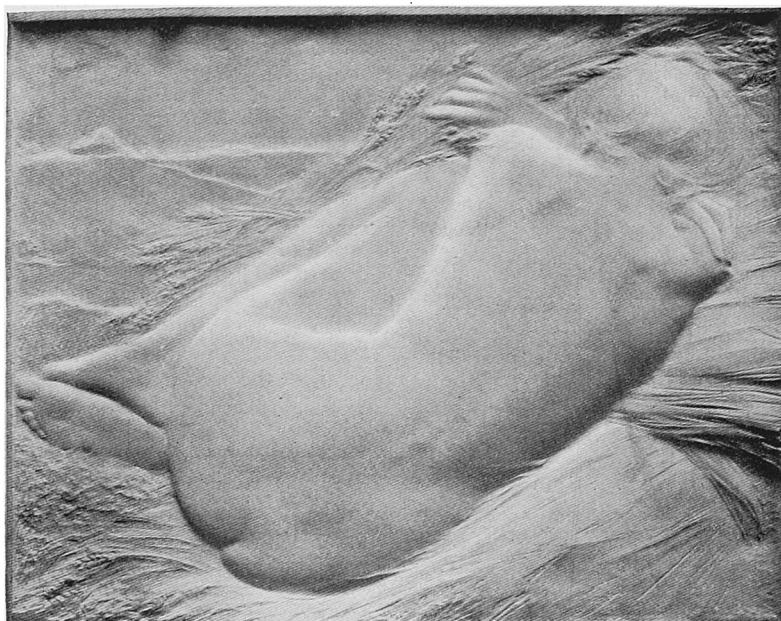


SPRING—PANEL  
By Saint-Marceau

beneath the larger animal. The stag forms a flask and the head is removable. This beautiful example of the silversmith's art is only fifteen inches high. The group is provided with a clockwork by which it can move about the table. It was made in the sixteenth century, at Augsburg. There are five similar specimens in existence —one at Stockholm, one at Gotha, one at Munich, one at Berlin, and one in the collection of Baron Rothschild.

❖ The Société des Artistes Français at its annual meeting re-elected M. Bouguereau president. The balance sheet of the salon was read by M. Boisseau, the treasurer. The receipts amounted to 402,009 francs, of which the entrance fees were responsible for 338,059 francs; the proceeds from the sale of official catalogue, 12,558 francs; while other artistic publications also sold well. The expenses were placed at 292,147 francs, the cost of organizing last year's salon being 95,342 francs.

❖ Among the new pictures added to the collection in the Luxembourg Galleries, in Paris, this spring are works by Fantin-Latour, Toulouse-Lautrec, Boudin, Lewis Brown, Pierre Lagarde, Guillaume Regamey, Emile Bernard, Mme. Victoria Dubourg, and Mlle. Hélène Dufau.



## SUMMER—PANEL

By Saint-Marceau

\* Paris and Rome are to celebrate the one hundredth anniversary of the establishment of the French Academy Art School, in the Villa Medici. Medals are to be distributed among all winners of the Prix de Rome, and a bust of the first director of the school is to be placed in the villa gardens.

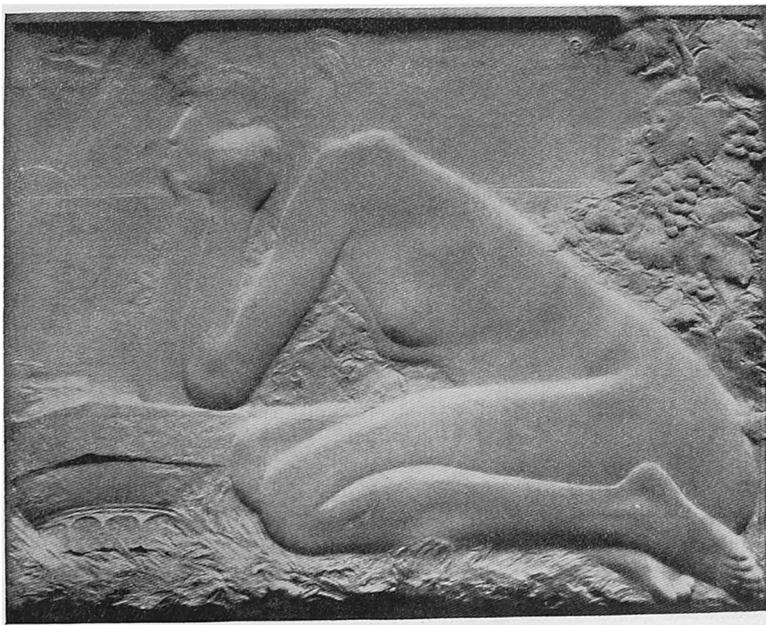
\* The French government has decided to open a shop near the Paris Opera House, where the products of the Sèvres manufactory will be offered for sale. Heretofore the masterpieces of porcelain turned out from the famous factory have been chiefly reserved for government use, only the more ordinary ware being sold. By thus entering into direct competition with other manufacturers it is hoped to improve French porcelains as a whole, and meet the Germans, whose Dresden ware has of late years obtained a foothold even in France.

\* An historical congress of special importance to art students will be held in Rome, beginning early in April. The sessions, which will last several weeks, will be held in the Roman college. The members interested in the history of art, to which many sessions will be devoted, are offered free access to all the collections under government control, and reduced rates upon the Italian railways. Further information

may be obtained from Signor Giacomo Gorrini, 26 Via del Collegio Romano, Rome, who will furnish all particulars to those interested.

\* Advices from Paris state that the minister of public instruction, M. Chaumie, has issued a decree governing the exhibition of French works of art at the St. Louis Exposition. It establishes the French section of the fine arts exhibit and directs that it be open from May 1 to December 1, 1904. It will be limited to works of art produced since 1892. The works of art are divided into six classes—first, paintings; second, aquarelles and miniatures; third, sculpture; fourth, architecture; fifth, engravings and lithographs; sixth, porcelains and mosaics and works of metal, wood, leather, and silk. Copies are excluded. Each artist is limited to six works. Their merit will be decided by a jury to be named later. The minister of public instruction and commerce, jointly with the state, bear the expenses of shipment and installation and guarantee against the works being copied without the artists' consent.

\* A correspondent writes from Paris that the well-known French art expert, M. Salomon Reinach, has discovered a number of drawings, dated 1576, from which it appears that the Venus de Medici has



AUTUMN—PANEL  
By Saint-Marceau

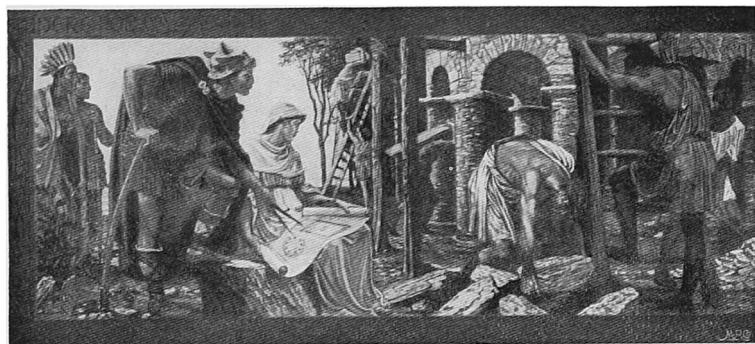
been much more radically restored than was commonly supposed. These drawings, of which the authenticity is said to be undoubted, show that when they were made the famous Venus had neither arms nor legs. The head was also in a much more mutilated state than now. The signature engraved on the base seems also to be an addition made at some date later than the end of the sixteenth century. These discoveries, which are presented by M. Reinach in a series of papers addressed to the Paris Academy of Fine Arts, have aroused wide discussion among leaders in the art world of France.

❖ Cameo cutting has again come into vogue in Paris, and a number of fine specimens will be shown in the salons this spring. George Lemaire will show an excellent portrait of President Loubet in profile, engraved on fine cornelian, showing waving bands of milky white and rose color.

❖ M. Paul Meurice has commissioned a number of French artists to paint pictures for the Victor Hugo Museum; each one illustrating some character or scene from the late poet's works. Thus Rochgrosse is to paint "Les Burgraves"; Roubet, "Don Cesar de Bazan"; Henner, "Sarah la Baigneuse"; Fantin-Latour, "Le Satyre"; Carriere,



WINTER — PANEL  
By Saint-Marceau



THE SKELETON IN ARMOR, I—FRIEZE  
By Walter Crane

“Fantine”; Merson, the scene of the pillory from “*Notre Dame de Paris*”; Raffaelli, the procession of children before Hugo’s house upon the occasion of his birthday in 1882. The curator of the Victor Hugo Museum is to be M. Coq, a nephew of Madame Drouet.

❖ Commencing next June women are to be admitted to the competitions held by the French government for the various *Prix de Rome*—sculpture, painting, music, engraving, and architecture.

❖ Portraits, almost to the exclusion of all else, predominate in the annual art exhibition of the *Cercle de l’Union Artistique*, which this year includes eighty-eight pictures and twenty-one pieces of statuary, whereas at the Volney exhibition, the trend of portraiture is toward light, atmosphere, and transparency.

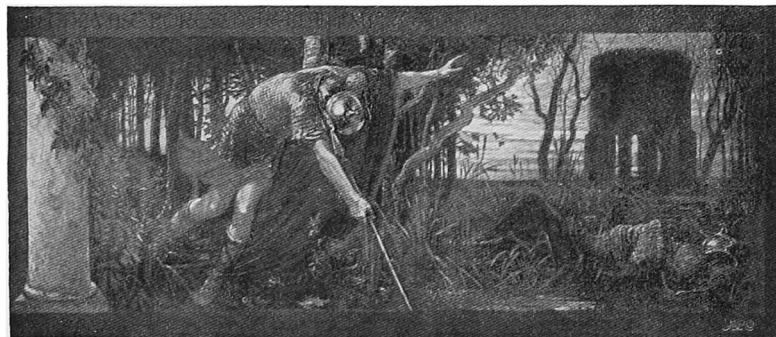
❖ Many prominent American artists in Paris received invitations to exhibit this spring at the annual art exhibition at Berlin, where an entire room is to be set apart especially for them. Among the American exhibitors will be Julius Stewart, who is now at work on a large picture entitled “*The Supper Party*. ” This represents a group of five men and women in evening dress around a table, while the growing dawn begins to dim the lamplights.

❖ A recent notable auction at Christie’s revealed so many conspicuous instances of the advance in prices that the *London Times* deals at length with it, and says that it was one of the most remarkable events in the recent annals of that well-known salesroom. It was the auction of the collection formed by the late Sir Edward Page Turner. Ninety-seven lots of old Sèvres, Dresden, and Oriental porcelains and French decorative objects and furniture sold for a total of \$92,452, or an average price of nearly \$1,000 each.

❖ Another sensational scandal is cropping out in the Paris world of art. Acting upon information, given partly for spite, partly for con-

science' sake, the Paris police have raided the premises of seventeen dealers in objects of art, and have confiscated a great number of "fake" pictures—paintings fraudulently bearing the names of eminent artists. A picture factory in Montmartre has been found in which several artists who are expert copyists are regularly employed in imitating the works of noted artists. These pictures, signed with the names of Diaz, Daubigny, Corot, and other famous painters are sold to collectors. One of the raided dealers, on learning that rivals in business had put the police on his track, has made revelations showing that art frauds have been committed for years on a large scale. Through the announcement that the ministry of public instruction intends thoroughly to investigate the art forgeries the scandal takes on alarming proportions. At the same time the removal of the famous Saiter-Pharnes tiara from the Louvre is practically official confirmation of its spurious origin. According to one of the best known art dealers of the Rue Lafitte, who has also establishments in New York and Chicago, humiliating revelations are bound to be made relative to the Louvre collection of archæological treasures unless the magistrate charged with the investigation stifles the truth.

\* The manufacture of "faked" pictures by old masters is not confined to Paris. The great increase in the value of Romney, Gainsborough, and Lawrence portraits caused the production of many spurious canvases, and lately these "masters" have been put on the American and English markets. One copyist in London has attained astonishing accuracy in reproducing Romney's work. These fraudulent pictures are never exposed to the test of a sale at Christie's. They change hands privately, and most collectors are so vain about their knowledge that when they discover they have been deceived they make no fuss. The legitimate dealers in art deplore these fraudulent practices, since they tend to militate against trade.



THE SKELETON IN ARMOR, II—FRIEZE  
By Walter Crane

\* The Sotheby firm of auctioneers, London, sold on March 30th, the Earl of Crewe's collection of works by William Blake. It included the drawings in color for Milton's "Penseroso" and "Allegro," the designs for illustrations of the Book of Job, and many impressions of the prints. There were copies of "America," "The Book of Thel," "Europe," "Marriage of Heaven and Hell," "Jerusalem," and "Songs of Innocence and Experience."

\* Commenting on the pictures exhibited at the Salon des Indépendants, the Paris correspondent of the Pall Mall Gazette says the show is a collection of the most daring daubs ever seen. Among the rare good pictures are Milcendeau's "Foire aux Bœufs," three Breton scenes by Pretant, and some delightful drawings and pastels by Forain. More pictures than ever before are on exhibition. The actual number is 2,462. In order to place all of them extra columns were erected and loaded with paintings.

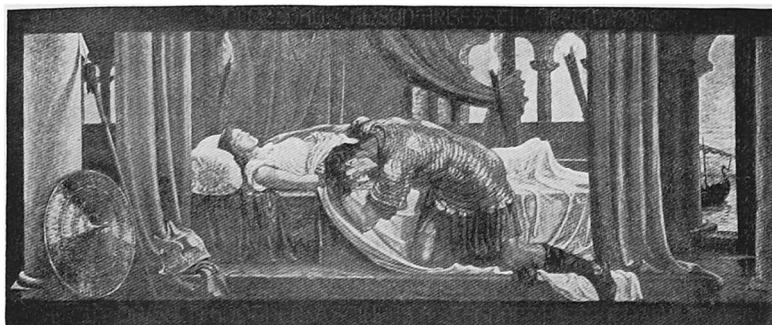
\* Edwin A. Abbey's picture of the coronation is not likely to be finished in time for the exhibition this year. It will represent the actual coronation tableau with Archbishop Temple in the act of putting the crown on the king's head. The point of view will be from the north end of the altar, so that the peeresses in the north transept will not appear. There will be a glimpse of the south transept with the front lines of peers and the royal galleries with the gold plate underneath will be conspicuous. The queen and the prince of Wales are prominent and the tableau is complete for the supreme moment of the splendid ceremonials.

\* London has two organizations of women devoted to the fine arts, the International Club of Women and the Women Artists. The latter held an exhibition in the Suffolk Street Gallery last month, and the show included a goodly proportion of industrial art of fine quality.

\* By the closing of London's Royal Aquarium a large collection of



THE SKELETON IN ARMOR, III—FRIEZE  
By Walter Crane



THE SKELETON IN ARMOR, IV—FRIEZE  
By Walter Crane

etchings and drawings by George Cruikshank, exhibited there for years, will be thrown on the market—to the delight of collectors.

\* The royal commission for the London Exhibition of 1851, an exhibition that was epoch-making in modern art, the parent of all the big internationals during the past half-century, is still in existence. The profit of that exhibition was nine hundred thousand dollars, and the commission had to continue in order to administer the fund. Most of this sum was invested in the Gore estate at Kensington, which increased enormously in value. In 1870 the income was ten thousand dollars, and it has greatly grown. The present prince of Wales has taken his father's place as president at the head of the commission. Other commissioners are, Prince Christian, the marquis of Lansdowne, Sir Norman Lockyer, Dr. William Garnett, and Sir Henry Fowler.

\* The czar has set aside the tidy sum of six hundred thousand dollars in the imperial budget for the encouragement of Russian painters. The subjects are chiefly shooting and hunting parties held by the czar and his immediate court. He demands that all the native animals of Russia, such as the elk and wild ox, which are in danger of extinction, shall be portrayed in these pictures. Commissions have been given to Chimoff, Simoksje, Navozoff, and other painters.

\* A monument to Alfred Vervee, the Belgian landscape-painter, is to be unveiled in May, amid great festivities, at Shaerbeek, a suburb of Brussels. An exhibition of his paintings is to be held in honor of the occasion.

\* Orders were given some time ago by the authorities of Venice to remove, if possible, Tintoretto's famous mural painting, "Glory of the Blessed in Paradise," which occupies the whole of the east wall of the Council Hall in the Palace of the Doges. Defects in the building had aroused a fear lest the wall should go to pieces, and a committee of Venetian artists was appointed to make the removal. The

work, however, has been found to be impossible, owing to the crumbling condition of the wall, and has been abandoned. The painting, which is said to be the largest in the world, is eighty-four feet long by thirty-four feet high, and dates from 1550.

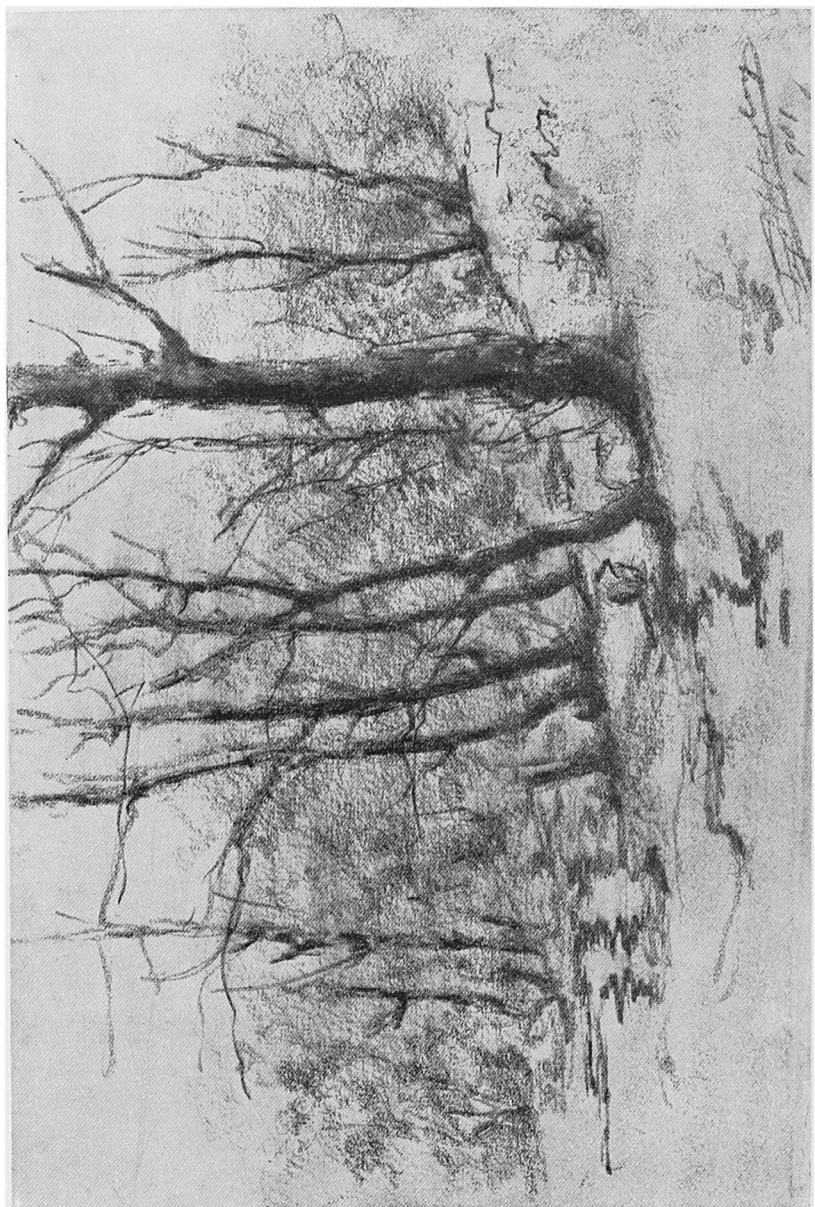
\* The sale is announced in Milan of a very important collection of bric-à-brac, valued at nearly a million dollars, left by Mme. Arrigoni, who died last year at an advanced age, after a life spent in buying and selling valuable pieces of wood-carving, ivory, glass, lace, etc. She was something of a miser, and like Mme. Lelong, the French bric-à-brac dealer who recently died, leaving her treasures, also valued at millions of francs, to the French Society of Musical Artists, she deprived herself of the comforts of life. She caught a fatal cold because she would not spend money for a fire. Mme. Arrigoni leaves a large part of her estate for the purpose of restoring the Visconti Castle of Milan. She was the best judge of antique lace in Europe. The collection is said to be of the most heterogeneous character, varying from priceless lace and antique watches to the enormous state carriages used in the seventeenth century by the archbishops of Milan.

\* The fourteen medallion portraits of the Sforza family, recently acquired by the city authorities of Milan, have been restored by Montabone and placed in the museum with the large collection of Sforza relics. The portraits include all the great figures of the famous family. Attendola Sforza, the founder of the house; Lodovico the Moor, whose magnificent tomb is in the Roman Church of Santa Maria del Popolo; the Emperor Maximilian, who married the lovely Maria Bianca; and Cardinal Ascanio are conspicuous. The women of the family are represented by beautiful portraits of Isabella of Aragon and Beatrice d'Este. These now famous medallions were once part of the decorations in the great hall of the palace of the Tela family in Milan. They have been attributed to Luini.

\* Visitors and art critics have much to say in praise of the exhibition of Russian art recently opened in Moscow, the most important and ambitious yet undertaken. The picture most discussed is the "Three Peasants," by Maliavine, who showed a somewhat similar painting at the Paris Exhibition of 1900, where it was much admired. Other noted exhibitors are Vronbel, Rochrich, whose hobby is primitive Russian art, and Korovine, who had charge of the art work in the Russian section at the last Paris exhibition.

\* Whistler and Joseph Pennell, both Americans of the British section of the International Society of Sculptors, Painters, and Engravers, will be well represented at an approaching exhibition at Buda-Pesth. There will be works by J. Lavery, C. H. Shannon, E. J. Sullivan, Morley Fletchers, and others.

\* In talking to the students of the Royal Academy during his course of lectures Mr. Gilbert, the sculptor, informed them that he disliked



A WOODLAND GLADE  
By E. T. Hurley  
From a Chalk Drawing



to be called a sculptor, but rejoiced in the title of artist. He warned his hearers against reading the newspapers, which merely bothered and upset the artist, and adjured them to cultivate *esprit de corps*; the elder students should go out of their way to encourage and help the younger. Emulation he liked to see, but rivalry was hateful, and was most terrible of all when it came between artists. "You should fight for the glorification of your art and the upholding of the schools of the Academy as superior to anything in Europe."



## THE ESSENTIALS OF ENDURING ART

There is a best in art, and even if the public does not like it, it must be made to like it. The popular liking is for imitation of nature, for sentimentality, and for pictures that tell a story—in short, everything in a picture which is not art. For craftsmanship, for technique, the public does not care a rap. Let a picture tell some sentimental story, and provided that it is not absurdly ill done (and sometimes even then), the public will delight in it.

That is bad for art. In landscape, more often than not, the "plain man" loves imitation—colored photography. The ordinary public wishes to stand before a picture and say, "Isn't that exactly like a tree! Isn't the water wet, and isn't the grass green!"

Do you see my point? The painter is false to his art when he copies nature as the camera copies it; the camera takes in the lamp-post as gayly as it takes in the king in his coach—usually more prominently; it has no selection. The great painter derives an emotion from a scene, and in painting the picture he conveys that emotion to the spectator—not only the scene, but the beauty of the scene, which only he has felt exactly as he renders it.

A picture, to be a contribution to the achievement of the country, must be fine in its treatment and in its technical handling. It is all very well to say that if a picture gives pleasure or happiness to the multitude it is beyond the reach of criticism. Beer does that. Art, like everything else that is fine—work, duty, religion—is for happiness—but ultimate mundane happiness. How many of the sentimental pictures that pleased a few years ago have lived, or are likely to live? Where is the pleasure? Where is the happiness?

No, true criticism seeks out what is good and proclaims the qualities that make for enduring greatness, and appeals to the public to understand and appreciate them. The talk of critics being "the failures of art and literature," even if it were true, is beside the mark. Hazlitt answered the gibe for all time; one does not need to be a cook, said he, to appreciate a good dinner; but one must understand cookery.

M. H. SPIELMANN.